



KSOR GUIDE to the arts

December 1980



DECEMBER

Contributors:

The cover this month is a woodblock print by staff artist **Lorene Darling**. Lorene's work also appears on pp. 11 and 24. **Anne Bobzien** supplied the art on the inside back cover, as well as drawings on pp. 10, 22 and 27. **Jeff Dion's** cartoon 'Aku Aku' appears on p. 25. Other art this month is from NPR.

KSOR GUIDE to the arts

December 1980

The KSOR GUIDE is published monthly by the KSOR Listeners Guild, 1250 Siskiyou Blvd., Ashland, OR 97520 with funds from subscribers, advertisers and grants.



Contents

FCC Considers

Expanding Media Sources.....Ronald Kramer 3

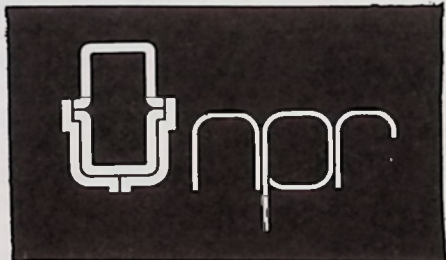
Recent Steps by the FCC to diversify and broaden radio and television services raise disturbing possibilities.

Holiday Specials on KSOR.....6

Programs in December.....13

Prose and Poetry.....30

Ingrid Wendt and Richard Schwartz are featured this month.



KSOR is a member of NPR (National Public Radio) and CPB (the Corporation for Public Broadcasting). KSOR broadcasts on a frequency of 90.1 FM Dolby encoded stereo. Listeners in Grants Pass receive KSOR via translator on 91.3 FM; in Cave Junction, Kerby and Selma on 91.9 FM; in Canyonville, Riddle and Tri-City on 91.9 FM; in Sutherlin, Glendale and northern Douglas County on 89.3 FM; in Roseburg on 90.1 FM; and in northern California on a frequency of 91.9 FM. We welcome your comments on our programs and invite you to write or call us at (503) 482-6300.

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**Medford Steel and
Medford Blow Pipe
Folk Festival USA**

**Home at Last Records
Rock Album Preview**

**Rare Earth
Jazz Album Preview**

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From the Director's Desk

FCC Considers Expanding Media Sources

Recently the Federal Communications Commission has taken numerous preliminary steps toward diversifying and broadening the radio and television services which are available to U.S. citizens. Whether the change in Administrations will accelerate or impede these initial proposals from the Commission remains to be seen. At first glance this seems a laudable attempt on the Commission's part; closer examination raises disturbing possibilities.

Over the past three months the Commission has proposed to explore the following ideas. The creation of low-power television stations which would coexist with present full-service television stations, but would be freed from many of the more onerous and costly regulations which apply to the larger stations the relaxation of cable television programming restrictions. The addition of new VHF television stations in communities that, under current engineering standards, have reached the saturation point of interference-free use of the spectrum. The direct broadcast of programming from satellite to viewer or listener homes, which would obviate the role of local stations in each community. Under the present arrangement they receive network or syndicated feeds from national sources via satellite and retransmit that material for local viewers.

These proposals stem from a long-standing FCC interest in expanding the media sources available to our citizens. Opposition to such proposals would appear to be a simple attempt to preserve the status quo of the media "haves," but the Commission is proceeding from a philosophic point of reference whose times may have passed. Traditionally, the U.S. has supported the existence of a plethora of media outlets in the Jeffersonian assumption that multiple voices would provide an informed electorate with the opportunity to distinguish truth and reality from fiction and artifice. But use of information sources has changed in the 20th Century. Until the early twentieth century it was common for the press to report whatever it chose and in whatever fashion it deemed appropriate. Journalistic integrity never impeded what was known as "party press." Newspapers lied scrupulously, and people subscribed to papers which reflected their own political interests. And people accepted such a self-serving press as appropriate. But society has now come to expect a "social responsibility" on the part of the press.

Thus, radio and television were born in an era of media scarcity. The spectrum has never appeared to be able to support the diversity of voices which once characterized the written word in this country. And radio and television have grown under a mandate to provide broadly defined services in response to specific social needs. There seems little possibility that the FCC could diversify media sources and release

stations from many obligations as created by need for a comprehensive response to social complexities. Needs such as reporting of public affairs, providing news services, providing coverage of political campaigns and broadcast of political announcements, and providing programming for children which meets particular standards. Such services seldom are lucrative, but they are presently part of the obligations our stations shoulder.

There is certainly room for more radio and television stations, particularly public stations. And efforts to accommodate such growth need to be made. But the Commission's adventuresome approach toward media expansion has certain costs. If the audiences for existing stations are so fractioned that these stations cannot continue to supply these types of services, we will all suffer.

The direct broadcast from satellite proposal flies in the face of the FCC's long-standing desire to foster "local service." The FCC seeks to stimulate the growth of a fourth commercial network (which is the primary reason for reducing certain engineering interference standards to accommodate new stations in selected markets), and this seems defensible. But to authorize direct broadcast to homes from satellite would create a hundred new networks—each non-locally programmed. Those stations would have direct access to the listening and viewing public and largely supersede the role of local stations. They would destroy both network broadcasting and local broadcasting as we have come to know it. The balance between network service and local service is a major determinant in the scope and quality of the broadcast service we receive and its ability to target our particular needs. And while it is common to suggest that "television is terrible" and appeals to an insultingly low mentality, there is no reason to believe that any of the Commission's proposals would lead to the creation of any more substantially intellectual services.

If anything, the Commission's proposals would open the door for "low overhead television." In the early 1950's, when the number of radio stations authorized for operation by the FCC exceeded the network's capacities to service those stations, the result was the discovery of "low overhead radio:" a turntable, a disc jockey and a small budget. That has subsequently evolved into "automated low overhead radio." And the FCC's proposals to multiply the number of television sources in the U.S. hold the same potential for television.

If a point is reached at which the audience is so heavily fractioned that individual full-service stations can no longer sustain operating expenses on the present scale, and the networks as we have come to know them can no longer support programming costs of the present order, television in the U.S. will indeed be both proliferated—and poorer.

There is no virtue in monopoly and there is all too little value in much of our television (and radio) fare. The FCC should tread cautiously down the road which assumes that "more television is better television."

Ronald Kramer
Director of Broadcast Activities



Production Director **Howard La Mere** and Student Manager **Shirley Long** do a pledge break during "All Things Considered" as part of KSOR's Fall Marathon '80—The Way Radio Is Meant to Sound. As of press time, KSOR was well on its way of achieving its goal of raising \$15,000. Our thanks to all listeners, whose support will ensure the future of KSOR and Public Radio.

How Did You Get This Guide?

If you had to beg, borrow, or steal to get this copy of the **KSOR GUIDE**, you might be interested to know that you can get it a lot easier! Subscribe and become a member of the KSOR Listeners Guild. Your membership provides an effective channel for your input on KSOR's programming, policy, etc. It also guarantees you voting privileges on important station matters, preferred ticket prices at special events—and of course, your own subscription to the **KSOR GUIDE**.

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Holiday Specials on KSOR

Banquet to Celebrate Beethoven's Birthday

December marks Ludwig van Beethoven's 210th birthday, and to celebrate that occasion, KSOR will present four very special programs entitled **A BEETHOVEN BANQUET**. The programs spanning the full range of Beethoven's works, and focusing on his violin sonatas, will air each Monday at 2 p.m., beginning December 1.

"With this series we place Beethoven's music on display, contrasting his chamber music with his symphonic music. Each of the violin sonatas, which will be performed during the last three programs by Joseph Fuchs, is rather like a symphony in miniature, pared down to its basic form and underlying structure, illuminating Beethoven's ideas in sharp relief."

The opening program in the four-part series provides a backdrop against which Beethoven's chamber music can be viewed, presenting excerpts from all nine symphonies in performances under the baton of conductors including Erich Leinsdorf, Leopold Stokowski, and Pierre Monteux. The program also features a segment entitled



"Beethoven Borrowed" in which commentator Richard Capparella presents a perspective on how other composers have turned to Beethoven for their inspiration. And from the 1979 Dubrovnik Festival, pianist Rudolf Firkusny offers a stunning performance of Beethoven's Waldstein Sonata. The remaining programs focus on Beethoven's violin sonatas, considered treasures of the chamber music repertoire. In each of the three sonata programs, early and late works are combined to demonstrate the progression of Beethoven's ideas, as well as the distinct **"Beethovenian"** character common to the works.

Ante Meridian to Feature Audio Sketches of American Writers

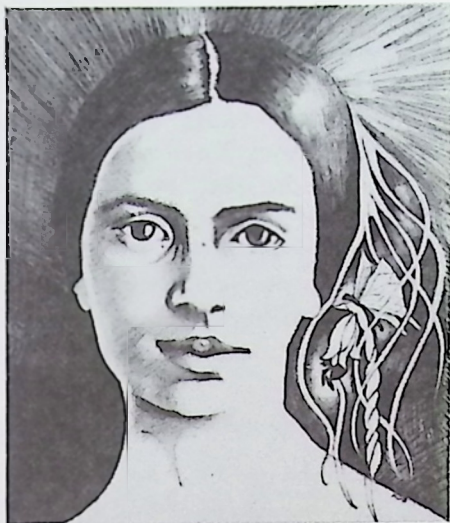
The December schedule of MORNING EDITION's "Audio Sketches of American Writers" reflects American writing on several themes—Hanukkah, Christmas, the coming of winter, and the 150th birthday of one of our greatest poets.

Each of the nine-minute "Audio Sketches of American Writers" will be heard at 8:30 a.m., during *Ante Meridian*, December 3, 10, 19, and throughout the week of Christmas.

For Hanukkah (December 3), Alfred Kazin, the celebrated critic will reflect on his boyhood in Brooklyn and New York City in the 1930s. Listeners will hear excerpts from Kazin's classic memoir "A Walker in the City."

The subject of MORNING EDITION's "Audio Sketches" on December 10 is Emily Dickinson, now recognized as one of the great poetic geniuses of the 19th century. The popular image of a mad woman recluse, writing nice little poems about nature, is not accurate, according to this report. Emily Dickinson described her own life and poetry in these terms:

A still—Volcano—Life
A quiet—Earthquake style.



Emily Dickinson

According to Adrienne Rich, the contemporary critic and poet: "Dickinson is the American poet whose work consisted in exploring states of psychic extremity. For a long time this fact was obscured by the kinds of selections made from her work by timid if well-meaning editors. In fact, Dickinson was a great psychologist; and like every great psychologist, she began with the material she had at hand: herself."

On December 19, "Audio Sketches" will focus on the contemporary Native American novelist and poet James Welch. Just 40 years old this year, Welch has published one collection of poems "Riding the Earth Boy 40" and two

novels. The first **Winter in the Blood** (1974), tells the story of a nameless, 32-year-old American Indian who grows up on a reservation in Montana and learns long-suppressed facts about his own heritage. Part of what he learns leads him to the tragic history of his own tribe—the Blackfoot—who in the winter of 1889 were starved into submission and forced thereafter to live on Indian Reservations.

During the Christmas week, "Audio Sketches of American Writers" will present readings around a Christmas theme from the works of John Cheever, Joan Didion, Louisa May Alcott and others. One segment features an excerpt from Margaret Walker's novel about the old South, **Jubilee**, in which a slave woman who yearns for freedom appeals to her master on Christmas.



Handel's Messiah

George Frideric Handel's MESSIAH is the most widely performed work associated with Christmas. Tuesday, December 23 at 7 p.m. KSOR will broadcast a performance of Handel's MESSIAH as it was originally performed in the 18th century. The original Handel orchestration, with authentic 18th century instruments, will be performed by Michigan's Ars Musica Baroque Orchestra and Collegium Musicum Chorus under the baton of Edward Parmentier. The choir is especially trained in the Baroque style, and the soloists specialize in early vocal music.

An oratorio, MESSIAH follows all the prescribed conventions, encompassing as extended setting of a religious libretto for chorus, orchestra, and vocal soloists, appropriate for either concert or church performance. The popularity of the form reached its zenith in 18th century Britain, when Handel composed what has become the most widely known oratorio in music history.

Says NPR'S Fred Calland, host for the program, "Despite the exaggerations that one can encounter in



many of today's gargantuan performances, MESSIAH provides a deeply universal and intimate revelation, a message of hope and all-embracing peace. The more intimate the forces which deliver it to the listeners, the more profound its meaning."

The Washington Star has called the 18-member Ars Musica Baroque Orchestra "one of the best" in the world. Soloists for the production are soprano Emma Kirkby, counter-tenor Rene Jacobs, tenor Marius van Altena, and bass Max van Egmond.



A Renaissance Christmas

On Christmas Eve, KSOR will broadcast **A Renaissance Christmas** beginning at 7:30 pm. This 90-minute program features the Boston Camerata Singers in a performance recorded at Harvard University's Jordan Hall. The program includes Renaissance music from Spain, Italy, France and Germany, with many chants, hymns and familiar Christmas carols.

Christmas in the Colonies

The peal of a church bell in cold night air...the gentle sound of voices singing carols before a pine garlanded door...the soft tones of an old organ in a church choir loft...these are the sounds of **Christmas in the Colonies: A Williamsburg Celebration**, a special holiday presentation taped on location in Colonial Williamsburg in Virginia. KSOR will broadcast the 90 minute special Christmas dat at 12:30 p.m.

Through a stereo walking tour through Colonial Williamsburg, **Christmas in the Colonies** re-creates the vitality and joy with which America's early colonists greeted the Christmas season. There were no Christmas trees, and no Santa Clauses in the 18th century. Instead, private homes and public buildings were decorated inside and out with mistletoe, pine bows, fruit, and holly. Carolers spread the gift of music from house to house

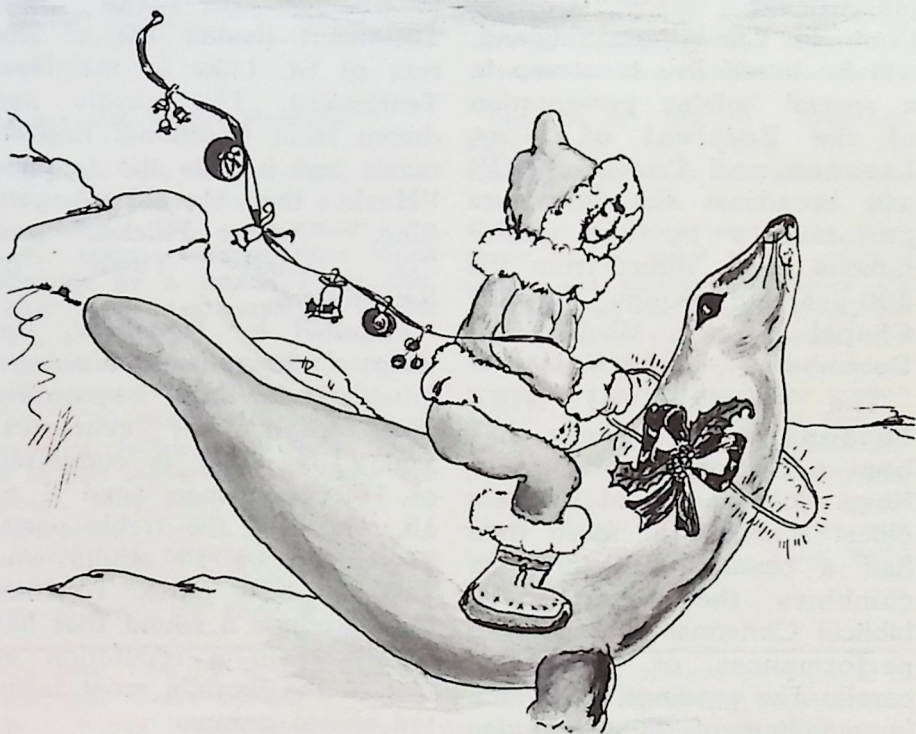


and on Christmas, townspeople crowded into the Bruton Parish Church in the heart of Williamsburg for services embellished with music from the choir, and the treasured English organ.

Those Christmases are still alive—re-created each year in Colonial Williamsburg. Carollers dressed in 18th century costume pass over the same streets, the taverns echo with the clink of glasses as songs are sung over the Wassail Bowl, and the militia's fife and drum corps still play military airs on the Village Green. And the Bruton Parish

Church, the chapel at William and Mary College, and the Governor's place resound with the music of authentic 18th century instruments.

Included will be an organ recital, portions of an 18th century play, madrigals, balladeers, quartets, fiddlers, carollers, cannons, and storytellers. We hope the program will not only be a joy to hear, but will provide a fresh perspective on the European traditions which are transformed in the New World, and became an inseparable part of our national heritage.



L. DARLING



Festival From Kings College

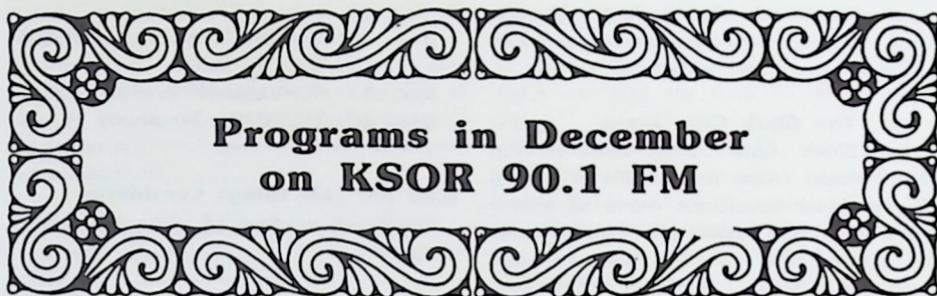
The joyful sounds of the magnificent Kings College Choir of Cambridge, England, will be heard live in stereo in a special holiday presentation of the **Festival of Nine Lessons and Carols**. KSOR will broadcast the 90-minute performance by the world-famous choir, direct from the 400-year-old Kings College Chapel on Wednesday, December 24, at 10 a.m.

The **Festival of Nine Lessons and Carols** has been a Christmas tradition at Kings College, one of Britain's oldest schools, for more than half a century. The program combines the readings of biblical Christmas lessons with performances of traditional carols. The readings, presented by members of the Cambridge community and the college

hierarchy, range from the Prophecies of the Old Testament (Isaiah IX) to the text of St. Luke in the New Testament. The carols are drawn from traditional English music and include the familiar "Hark, the Herald Angels Sing," "Adeste Fideles," and "O, Little Town of Bethlehem."

Founded by Henry V, the Kings College Choir boasts a musical heritage spanning more than four centuries. Today the choir is composed of 16 young men aged 8 to 13, who sing the treble parts, augmented by 14 adults who sing the bass parts. Together they produce a sound that has earned them a reputation as one of the world's most talented choral groups.

Holiday Specials cont'd. on p. 28



Programs in December on KSOR 90.1 FM

(* by a name indicates a composer's birthday)

Sunday

7 am Ante Meridian

Your companion in the early morning! A.M. combines jazz with classical music, and includes daily features such as "Stardate" and segments from "Morning edition."

10 am Marian McPartland's Piano Jazz Repeat of previous Friday program.

11 am BBC Science Magazine

11:30 am Folk Festival USA

A variety of traditional, ethnic and contemporary folk music. Steve Rathe hosts. **LOCAL PRESENTATION MADE POSSIBLE BY A GRANT FROM MEDFORD STEEL AND MEDFORD BLOW PIPE.**

Dec. 7 FOLK CITY'S 20TH ANNIVERSARY—Located in New York City, the Folk City club launched many musicians, including Bob Dylan. Heard at its 20th anniversary are Odetta, Bob Gibson, Hedy West, Patrick Sky, and many others.

Dec. 14 NOWELL SING WE CLEAR—In the first half, "The Truth from Above," the birth of Christ is

celebrated in songs and carols. The second half, "The Twelve Days of Christmas" presents carols sung during the twelve "magic days" after the winter solstice. Performers are John Roberts, Steve Woodruff, Tony Barrand, and Fred Breunig.

Dec. 21 MIKIS THEODORAKIS—

Greece's Mikis Theodorakis, composer, conductor, poet, is heard in concert with an ensemble of five singers, and a septet including bouzouki and flute.

Dec. 28 IN CONCERT: JEAN REDPATH AND THE BOYS OF THE LOUGH—Music from the British Isles, Jean Redpath grew up in Leven, Fife, Scotland, and there learned the many classic ballads, street songs, children's ditties, and mouth music songs she now performs. Her voice is strong and true—her music rich and timeless. With fiddle tunes from his Shetland Island home, Aly Bain provides the Scottish portion of a concert by the Boys of the Lough, while Cathel McConnel and Robin Morton bring music from Ireland. Dave Richardson rounds out the group, which combines sharp wit with superlative performance. Steve Rathe hosts.

(Editor's note: We try to keep the program listings as accurate as possible. However, last minute changes do occur, and therefore listings are subject to change. If you have questions about the program schedule, call KSOR at (503) 482-6300.)

1:30 pm Sunday Mix

the finest of the artform of the radio documentary. This series explores subjects from race horses to politics.

2 pm The Black Cats Jump

The Black Cats Jump features Big Band music from the 1930's 40's and 50's by black musicians many of whose music was not commonly available at the time. Big Band Musician and Arranger Bobby Bryan hosts the program which includes the bands of Jimmy Lunceford, Duke Ellington, Count Basie, Chick Webb, Cab Galloway, Louis Armstrong, Lionel Hampton and many others.

3 pm Big Band Stand

An overview of the big band era, as well as the music which led to the big bands.

4 pm Siskiyou Music Hall

Classical music from the Renaissance to the contemporary.



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Dec. 7 BRAHMS: Symphony No. 2 in D, Op. 73

Dec. 14 HAYDN: Harpsichord Concerto in D, Op. 21, No. 1

Dec. 21 SCHUMANN: Papillons

Dec. 28 SESSIONS: Symphony No. 3

6:30 pm All Things Considered

Weekend version of the daily news magazine.

7:30 pm Chicago Symphony

The Chicago Symphony's fifth season of radio broadcasts under the music direction of Sir Georg Solti:

Dec. 7 Conductor Sir Georg Solti welcomes soloists Christa Ludwig (mezzo-soprano), Isobel Buchanan (soprano) and the Chicago Symphony Chorus in a performance of Mahler's Symphony No. 2 in C minor.

Dec. 14 Edo De Waart conducts the Chicago Symphony with Maureen Forrester (contralto), Women of Chicago Symphony Chorus and Glen Ellyn Children's Chorus in Mahler's Symphony No. 3 in D minor.

Dec. 21 Associate Conductor Henry Mazer leads the Chicago Symphony in Cimarosa's I Trace Amanti Overture, Tchaikovsky's Violin Concerto in D Op. 35, and Franz Schmidt's Symphony No. 4 in C. Nina Belidna solos on violin.

Dec. 28 Conductor Georg Solti welcomes soloist Leonid Kogan (violin) in a performance that includes Beethoven's Romance No. 1 in G for violin and Orchestra, Op. 40, Mozart's Violin Concerto No. 3 in G, K. 216, and Bruckner's Symphony No. 4 in E-flat.

9:30 pm Jazz Revisited

Remember the firsty thirty years of recorded jazz with Hazen Schumacher.

10 pm Weekend Jazz

Everything—swing, straight-ahead, free, bebop—you name it!

2 am Sign-Off

Monday

6 am Morning Edition

Morning Edition—just like **All Things Considered**, only more. A lively blend of news, features and commentary that gets you up and gets you informed.

7 am Ante Meridian

Your weekday host is Howard LaMere.

9:45 European Profile

From Radio Nederland.

10 am-2 pm First Concert

Music from many periods of classical literature. John Baxter is host.

Dec. 1 MENDELSSOHN: Violin Concerto in E Minor

Dec. 8 "The Kalevala"

Dec. 15 COPLAND: Clarinet Concerto

Dec. 22 RAVEL: Ma Mere L'Oye

Dec. 29 MESSIAEN: Quartet for The End of Time

12 n KSOR News

Featuring "In the Public Interest," "Calendar of the Arts," and "Air Quality Report."

2 pm Beethoven's Banquet—A four-part special series

Featuring master violinist Joseph Fuchs, celebrates the chamber music of Ludwig von Beethoven.

Dec. 1 As an introduction to the series, the first program presents an overview of Beethoven's work, including a performance of the "Waldstein" Sonata by pianist Rudolf Firkusny, and rare recordings of excerpts of all nine symphonies under such conductors as Ernest Ansermet, Erich Leinsdorf, Pierre Monteux, and Leopold Stokowski. The second half focuses on the legacy of Beethoven's music in a segment entitled "Beethoven Borrowed."

Dec. 8 Violinist Joseph Fuchs and pianist Artur Balsam perform Sonatas No. 1 in D Major, Opus 12; No. 5 in F Major, Opus 24 ("Spring"); and No. 9

in A Major, Opus 47 ("Kreutzer").

Dec. 15 Violinist Joseph Fuchs and pianist Artur Balsam perform Sonatas No. 4 in A Minor, Opus 23; No. 8 in G Major, Opus 30; No. 2 in A Major, Opus 12; and No. 1 in G Major, Opus 96.

Dec. 22 Joseph Fuchs, violinist, and James Gemmell, pianist, perform the Sonatas No. 6 in A Major, Opus 30; No. 3 in E-Flat Major, Opus 12; and No. 7 in C Minor, Opus 30.

Dec. 29 To be announced.

4 pm Chatterbox

Stories, poetry, songs and drama for children and adults. Director/producer: Michael Johnson.

The "Chatterbox Gang" includes Melanie Royle, John Sain, Holly Johnson, Rosemary Glover, Dennis Glover, Dorothy Burley and Julie Bongoboomer.

5 pm All Things Considered

Susan Stamberg and Sanford Ungar co-host this award-winning program, featuring reports from Public radio stations around the country. Presented live from NPR's Washington studios. (Also heard weekends at 6:30 pm).

6:30 pm Siskiyou Music Hall

Dec. 1 RAVEL: Piano Concerto for the Left Hand

***Dec. 8** MARTINU: First Sonata for Flute and Piano

Dec. 15 RIMSKY-KORSAKOV: Suite from "Tales of Tsar Saltan"

Dec. 22 ELGAR: Symphony No. 2

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Dec. 29 J.S. BACH: Sonata in G Minor for Viola and Harpsichord

9 pm Earplay I

Dec. 1 "I Never Sang for my Father," by Robert Anderson, is a moving drama about a man who tries desperately to communicate with his over-bearing father. Kevin Conway plays Gene, who recalls his attempts to love and be loved by his father, played by Melvyn Douglas.

Dec. 8 "Fire in the Hole," by Tim O'Brien, is the story of a squad of war-weary G.I.'s in Vietnam who confront their young Lieutenant with a refusal to risk their lives in a senseless war. Bound by their survival instincts, the men are impelled by circumstances towards an inevitable crisis of conscience.

Dec. 15 "Custer," by Robert Ingham, is a vivid retelling of the story of Custer, his life and his last stand. This program is highlighted by music of the period.

Dec. 22 "Stevie," by Hugh Whitmore, is the story of Stevie Smith, a celebrated English poet and a remarkable woman. With Glenda Jackson in the star role, the stage version of "Stevie" had a long and successful run in London.

Dec. 29 "Stuffings," by James Prideaux, is a lively comedy which asks the romantic question: Would you marry a taxidermist? The cast includes Len Cariou as Edgar, Meryl Streep as Gladys, and Russle Horton as George. Also broadcast will be "I Hope I

Never Get to Monmouth," by Kay Kynion, an encounter with Dan Kelly in a bar, which reveals him as a classic casualty of American business.

2 pm International Concert Hall

Internationally celebrated conductors direct full symphonic performances by the great orchestras of the world. Fred Calland is host.

10 pm Rock Album Preview

The recording is supplied by **HOME AT LAST RECORDS, ASHLAND.**

10:45 pm FM Rock

2 am Sign-Off

Tuesday

6 am Morning Edition

7 am Ante Meridian

9:45 am 900 Seconds

A public affairs program produced by KSOR. T.J. Dickson is host.

10 am-2 pm First Concert

Dec. 2 CHAUSSON: Symphony in B Minor

Dec. 9 MOZART: Violin Concert No. 3 in G, K. 216

***Dec. 16** BEETHOVEN: Symphony No. 5 in C Minor, Op. 67

Dec. 23 PERGOLESI: Flute Concerto No. 1 in G



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Dec. 30 SCHUBERT: Symphony No. 9 in C ("The Great")

2 pm International Concert Hall

Internationally celebrated conductors direct full symphonic performances by the great orchestras of the world. Fred Calland is host.

Dec. 2 THE BELGIAN RADIO AND TELEVISION PHILHARMONIC ORCHESTRA—Tamas Veto conducts the Belgian Radio and Television Philharmonic Orchestra in a program opening with Liszt's Symphonic Poem No. 13, followed by Max Reger's Trio, Opus 141b, performed by The Pasquier Trio. concluding the program is Zemlinsky's Six Songs, Opus 13, with mezzo-soprano Anne Howells, and Reger's "Variations and Fugue on a Merry Theme by Hiller," Opus 100.

Dec. 9 COLLEGIM AUREUM—the collegium Aureum, led by concertmaster Franz Maier, performs Haydn's Symphony No. 103 ("Drumroll"), J.C. Bach's Sinfonia Concertante in C Major, and Mozart's Symphony No. 35, K. 385.

Dec. 16 THE FINNISH RADIO SYMPHONY ORCHESTRA—Hiroshi Wakasugi directs a program opening with Haydn's Symphony No. 49, followed by a Double Concerto for cello and violin by Vaino Raitio, with soloists Natalia Gutman and Oleg Kagan. The program closes with Stravinsky's Suite (1912) from "The Firebird."

Dec. 23 THE ST. OLAF CHOIR—Choral works are performed by Minnesota's St. Olaf Choir under the direction of Kenneth Jennings. Composers represented include Schutz, Bach, Kenneth Leighton, Grieg, Knut Hystedt, Copland, Eric Bergman, and F. Melius Christiansen.

Dec. 30 THE BERLIN RADIO SYMPHONY ORCHESTRA—Myung Whun Chung conducts a program opening with Beethoven's Overture to "The Creatures of Prometheus." Soprano Mary Shearer sings Constanze's aria "Märtern aller Arten mögen meiner warten" from "Abduction from the seraglio" by Mozart, and Beethoven's

"Ah Perfido." The program closes with Tchaikovsky's Variations on a Rococo Theme with cellist Antonio Meneses, and Symphony No. 2 ("Little Russian").

4 pm Spider's Web

Stories of adventure for children and adults!

4:30 pm Options in Education

5 pm All Things Considered

6:30 pm Siskiyou Music Hall

Dec. 2 RACHMANINOFF: Symphonic Dances, Op. 45

Dec. 9 LISZT: Piano Concerto No. 1 in E-flat

***Dec. 16 KODALY:** Hary Janos Suite

Dec. 23 HANDEL: Sonata in C for Flute and Harpsichord, Op. 1, No. 7 C 871

***Dec. 30 KABAKEYSKY:** Violin Concerto, Op. 48

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Sunday

7:00 Ante Meridian
10:00 Marian McPartland
11:00 Science Magazine
11:30 Folk Festival USA
1:30 Sunday Mix
2:00 Black Cats Jump
3:00 Big Band Stand
4:00 Siskiyou Music Hall
6:30 All Things Considered
7:30 Chicago Symphony
9:30 Jazz Revisited
10:00 Weekend Jazz

Programs and Sp



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Monday

6:00 Morning Edition
7:00 Ante Meridian
9:45 European Profile
10:00 First Concert
12:00 KSOR News
2:00 Beethoven's Banquet
4:00 Chatterbox
4:30 Options in Education
5:00 All Things Considered
6:30 Siskiyou Music Hall
9:00 Earplay I
10:00 Rock Album Preview
10:45 FM Rock

Tuesday

6:00 Morning Edition
7:00 Ante Meridian
9:45 900 Seconds
10:00 First Concert
12:00 KSOR News
2:00 International Concert Hall
4:00 Spider's Web
4:30 Options in Education
5:00 All Things Considered
6:30 Siskiyou Music Hall
9:00 A Question of Place
10:00 FM Rock

Wednes

6:00 Morning
7:00 Ante M
9:45 BBC Yo
10:00 First C
12:00 KSOR
2:00 KSOR V
3:00 Options
4:00 Spider's
4:30 Horizon
5:00 All Thi
6:30 Siskiyou
9:00 Vintage
9:30 Talk St
10:00 FM Ro

Specials at a Glance

Specials during December on KSOR include a holiday-related specials. In honor of Ludwig van Beethoven's 210th birthday, KSOR will present **A Beethoven Banquet**, a four-part series spanning the full range of the master's works.

Also scheduled are six seasonal specials for the holidays. **The Messiah**, George Fredric Handel's oratorio will be broadcast Tuesday, December 10. **A Renaissance Christmas**, performed by the Camerata Singers is scheduled for 7:30 p.m. Christmas day KSOR will broadcast four programs beginning with **A Festival of Nine Old Carols** at 10 a.m. At 12:30 p.m. KSOR will broadcast **You Christmas in the Colonies: A Jazz Celebration**. Christmas with a latin beat with the theme of **La Fiesta de la Posada** with the music of La Brubeck Christmas day at 4 p.m. Finally wrap off its Christmas celebration with a one-on-one with James Thurber's **Thirteen Clocks** at 10 p.m. (program listings for more details). And don't miss 'Jazz Alive' New Year's Eve Special beginning at 10 p.m.

Saturday

- 7:00 Ante Meridian
- 10:00 Local Interference
- 10:30 Backstage With Richard Mohr
- 11:00 Metropolitan Opera
- 2:00 Studs Terkel
- 3:00 Communique
- 3:30 Music Hall Debut
- 4:00 Siskiyou Music Hall
- 6:30 All Things Considered
- 7:30 Pickings
- 8:00 A Prairie Home Companion
- 10:00 Jazz Alive!!
- 12:00 Weekend Jazz

Sunday

- 6:00 Morning Edition
- 7:00 Ante Meridian
- 9:00 World
- 10:00 Concert
- 11:00 News
- 12:00 World Concert
- 1:00 Web
- 2:00 All Things Considered
- 3:00 Music Hall
- 4:00 Radio

Thursday

- 6:00 Morning Edition
- 7:00 Ante Meridian
- 9:45 Veneration Gap
- 10:00 First Concert
- 12:00 KSOR News
- 2:00 Cincinnati Symphony
- 4:00 Special of the Week
- 5:00 All Things Considered
- 6:30 Siskiyou Music Hall
- 9:00 Earplay II
- 10:00 FM Rock

Friday

- 6:00 Morning Edition
- 7:00 Ante Meridian
- 9:45 BBC World Report
- 10:00 First Concert
- 12:00 KSOR News
- 2:00 NPR Recital Hall
- 4:00 Marian McPartland
- 5:00 All Things Considered
- 6:30 Siskiyou Music Hall
- 8:00 New York Philharmonic
- 10:00 Jazz Album Preview
- 10:45 Weekend Jazz

7 pm Dec. 23 Seasonal Special—Handel's Messiah. George Frederic Handel's great oratorio is heard in a live performance as it was originally heard in the 18th century. Performers are Michigan's Ars Musica Baroque Orchestra and the collegium Musicum Chorus under the baton of Edward Parmentier.

9 pm A Question of Place—Sound Portraits of Twentieth Century Humanists. A series of radio essays which explores contemporary humanist thought by examining the work of seminal figures in modern intellectual history.

Dec. 2 Author William Faulkner wrote in and of the American South with truth and universality. He was awarded the Nobel Prize in 1949. Faulkner is portrayed in this program by Tennessee Williams. Colleen Dewhurst narrates.

Dec. 9 A sound portrait of Claude Levi-Strauss, an anthropologist whose ideas have come to be known as "Structuralism." This program is among the most imaginatively oral of the series. This portrait makes use of extensive field recordings as well as music and interviews with Levi-Strauss himself.

Dec. 16 A biographical portrait of

W.E.B. DuBois, the philosophical founder of the civil rights movement in America. DuBois combined serious sociological scholarship on black people with tireless political agitation for equal rights. Members of the Negro Ensemble Company perform under the direction of Douglas Turner Ward.

Dec. 23 A profile of Bertolt Brecht, the originator of "Epic Theatre." This program makes extensive use of performance excerpts from his various poems and plays. Also heard is the witty music of Brecht's collaborator, Kurt Weill and reminiscences of Brecht from Elsa Lanchester and Lotte Lenya.

Dec. 30 Philosopher Michael Foucault claims we should not believe what societies tell us about themselves. Using such sources as tax rolls and police records, Foucault has reinterpreted the history of the madman and criminal.

10 pm FM Rock

2 am Sign-Off

Wednesday

6 am Morning Edition

7 am Ante Meridian

9:45 am BBC/Your World

10 am-2 pm First Concert

***Dec. 3 WEBERN:** Variations for Piano, Op. 27


Dec. 10 OFFENBACH: Gaité Parisienne Suite

Dec. 17 J.S. BACH: Overture in the French Style, BWV 831

Dec. 24 DEBUSSY: Preludes

Dec. 31 NIELSEN: Symphony No. 2, Op. 16

12 n KSOR News



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2 pm KSOR World Concert

Classical concerts with profiles of composers and performers from international broadcasting systems, including Deutsche Welle, Radio Nederland, CBC and Radio Moscow.

3 pm Options

An exploration into many different ideas, concepts and experiences in life and living.

4 pm The Spider's Web

4:30 pm Horizons

A weekly documentary which explores issues and concerns of minorities women and other special groups.

5 pm All Things Considered

6:30 pm Siskiyou Music Hall

Dec. 3 SATIE: Relache

Dec. 10 FAURE: Ballade for Piano and Orchestra

Dec. 17 DUPARC: Songs with Orchestra

Dec. 24: TCHAIKOVSKY: The Nutcracker

Dec. 31 WAGNER: Tannhauser Overture

Dec. 10 7 pm The Eastman Trio in Concert.

The Eastman Trio featuring Zvi Zeitlin (violin), Robert Sylvester (cello), and Barry Snyder (piano) will perform works including Beethoven's Trio No. 4 in D Major, Op. 70 No. 1, Schwaner's Autumn Canticles, Glinka's Trio Pathetique, and Mendelssohn's Trio in D Minor, Op. 49.

7:30 pm Dec. 24 Seasonal Special—

A Renaissance Christmas. The Boston Camerata Singers are heard at Harvard University's Jordan Hall singing Renaissance music from Spain, Italy, France, and Germany, including chants, hymns, and familiar Christmas carols.

9 pm Vintage Radio

Radio is in its new "Golden Age," but here's a fond look at the first one. This program highlights some of the best—and worst—of radio drama and entertainment.

9:30 pm Talk Story

Talk Story, in Hawaiian vernacular, means to "tell a story." Lawson Inada hosts the excursion into the minds and hearts of this area's artists.

10 pm FM Rock

Dec. 31 Jazz Alive! New Year's Eve Special

2 am Sign-Off

Thursday

6 am Morning Edition

7 am Ante Meridian

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9:45 am Veneration Gap

Senior citizens' news, views and events are the focus of this series, produced by KSOR. Host: Marjorie McCormick.

10 am-2 pm First Concert

Dec. 4 PROKOFIEV: Piano Sonata No. 8 in B-flat, Op. 84

Dec. 11 BORNE: Fantaisie Brillante

Dec. 18 MENDELSSOHN: String Quartet in D, Op. 44 No. 1

Dec. 25 CORELLI: Concerto Grosso in G Minor, Op. 6 No. 8 (Begins at 11:30 am)

10 am Dec. 25 Seasonal Special—Festival of Nine Lessons and Carols.

A live broadcast from England of the world-famous Kings College Choir performing the Festival of Nine Lessons and Carols, combining readings of biblical Christmas lessons with traditional carols.



12 n KSOR News

12:30 pm Dec. 25 Seasonal Special—Christmas in the Colonies: A Williamsburg Celebration A 90-minute stereo walking tour through Colonial Williamsburg in Virginia at Christmas time. Included will be a

recital on an 18th century organ, madrigals, balladeers, carollers, and storytellers.

2 pm The Cincinnati Symphony Orchestra

the Cincinnati Symphony Orchestra bows to a national radio audience in a series of concerts from the 1980 seasons. Conductors include the Orchestra's new music director Michael Gielen.

Dec. 4 Krzysztof Penderecki conducts a work of his own; Concerto for Violin and Orchestra 9 (Phillip Ruder, violin), and Symphony No. 8 Op. 65 by Shostakovich.

Dec. 11 Michael Gielen conducts Haydn's Symphony No. 95 in C Minor, Ives's "Three Places in New England," and Beethoven's Symphony No. 7 in A Major, Opus 92.

Dec. 18 Opening his concert with Bach's Cantata No. 4, "Christ lag in Todesbanden," Michael Gielen directs Schoenberg's "Dance Around the Golden Calf" from "Moses und Aron," followed by Bach's Cantata No. 50, "Nun ist das Heil und die Kraft" with the Vocal Arts Ensemble and the Chorus of the May Festival Chorus. The concert concludes with Brahms's "Double" Concerto in A Minor with soloists Phillip Ruder, violin, and Peter Wiley, cello.

Dec. 25 Berlioz's Overture to "Benvenuto Cellini," Opus 23, opens this concert directed by Kiril Kondrashin. Also heard are Mendelssohn's Symphony No. 4 in A Major, Opus 90, ("Italian"), Rachmaninoff's Symphonic Dances, Opus 45, and Ravel's "La Valse."

4 pm Special of the Week

4 pm Dec. 25 Seasonal Special—La Fiesta de la Postada. "The Festival of the Inn," a Mexican and Latin American folk custom, is recreated in a Christmas cantata by Dave and Lola Brubeck. Performers include a jazz trio, marimbas, percussion

5 pm All Things Considered

6:30 pm Siskiyou Music Hall

Dec. 4 C.P.E. BACH: Trio in B-flat, W. 161

***Dec. 11** BERLIOZ: Symphonie Fantastique

Dec. 18 DVORAK: Piano Concerto in G Minor, Op. 33

Dec. 25 CALDARA: Christmas Cantata

9 pm Earplay

Dec. 4 "EPISODE ON A THURSDAY EVENING" by Don Hawaorth. It's a study in suspense as the two owners of a seedy movie theatre try to decide what to do about a bomb warning. They are almost convinced it is a hoax and not worth clearing the place—but what if there really is a bomb?

Dec. 11 "DON'T BE CRUEL" by Rose Tremain.

Dec. 18 "HOPE" by David Cregan. A middle class husband in his middle years has reached a crisis in his life. His wife and six children make demands of him that he finds impossible to answer. He has thoughts of killing his children.

9 pm Dec. 25 Seasonal Special—Thirteen Clocks. This one-hour adaptation of the James Thurber story is delightful fairy tale for children and a mischievous parody for adults. The cast includes Jill Eikenberg, Earl Hammond, Kristoffer Tabori, and Fred Coffin.

10 pm FM Rock

2 am Sign-Off

Friday

6 am Morning Edition

7 am Ante Meridian

9:45 am BBC/World Report

10:45 am-2pm First Concert

Dec. 5 MOZART: Piano Trio No. 4, K. 502

Dec. 12 VIVALDI: Oboe Concerto in D Minor

Dec. 19 PURCELL: Suite in D

Dec. 26 BRAHMS: Double Concerto

12 n KSOR News

2 pm NPR Recital Hall

Soloists and solo ensembles are heard in performances recorded live across the country and abroad. Kaaren Hushagen is host.

Dec. 5 MEMBERS OF THE RADIO SYMPHONY ORCHESTRA OF BERLIN—Igor Stravinsky's Octet for Wind Instruments opens the program, followed by Schoenberg's String Trio, Opus 45. The program closes with Mozart's Serenade No. 10 in B Major for 13 Winds, KV 361.

Dec. 12 RALPH KIRKPATRICK, HARPSICHORD—One of the decade's finest harpsichordists, Ralph Kirkpatrick,

Sister Ray

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performs works by Francois Couperin, Jean-Phillipe Rameau, and Domenico Scarlatti.

Dec. 19 THE TREMONT QUARTET—The Tremont Quartet, artists-in-residence at the State University of New York Colleges at Brockport and Geneseo, performs chamber music by Mozart, Beethoven, Haydn and Ravel.

Dec. 26 NICANOR ZABALETA, HARP—The greatest harpist Nicanor Zabaleta is heard in performance at the 1979 Ascona Musical Festival in Switzerland, performing works by composers including Bach, Corelli, Rousseau, Tailleferre, and Granados.

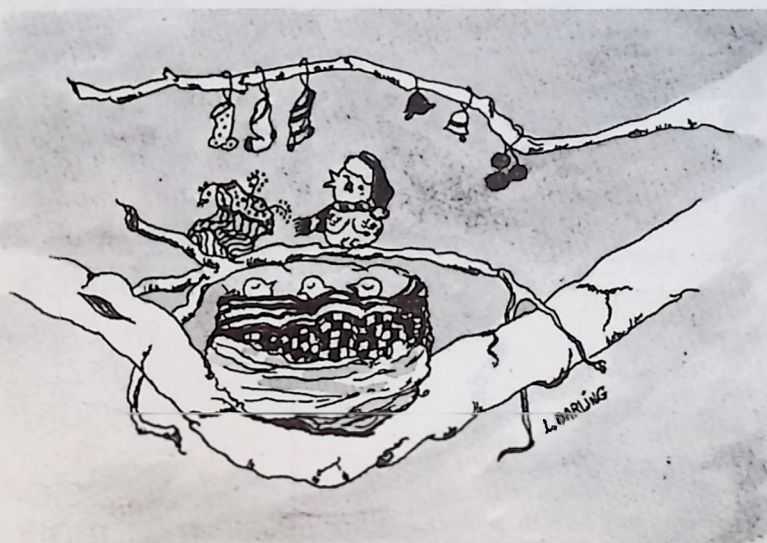
4 pm Marian McPartland's Piano Jazz

Dec. 5 In the early days of bebop, Duke Jordan was one among a handful of innovative young pianists who became famous charting a whole new direction for modern jazz players. He appeared at Birdland with Parker, Stitt, Getz and Webster, and composed bop classics like "Jordu." In this hour with Marian, he recalls those halcyon days, solos on "I Should Care" and his own "Two Loves" and plays duets with her on "Groovin High (Whispering)" and "Jordu."

Dec. 12 Quintessential jazz pianist Oscar Peterson offers a rare glimpse into his private and professional life in this hour with Marian. He talks about his return to solo playing, his interest in synthesizers and the current music scene and his philosophy of life and music. Oscar demonstrates his awesome technique with solos on "Old Folks," "Emily" and an unusual version of "Take the A Train" played in waltz time. Marian joins him for duets on "Falling in Love with Love" and Ellington's "Cottontail," and plays for him her own composition "Willow Creek."

Dec. 19 Barry Harris is a master of the piano, an inspired improviser in the tradition of Charlie Parker and Bud Powell. His strong percussive approach to the keyboard can be heard here in solos on "It Could Happen to You," "I Love Lucy" and Bud Powell's "I'll Keep Loving You." Marian joins him for lively duets on "Jeepers Creepers," "Lady Bird" and "Donna Lee" and plays her own composition, "Silent Pool."

Dec. 26 Sir Roland Hanna is noble indeed, having been knighted by the late President William Tubman of Liberia. Even more so in his playing, he demonstrates a royal style and a



beautiful melodic touch. In this hour with Marian, he solos on "Limehouse Blues" and Cole Porter's "I Love You," and joins her for her classic duets on Alec Wilder's "While We're Young" and Billy Strayhorn's "Chelsea Bridge."

5 pm All Things Considered

6:30 pm Siskiyou Music Hall

Dec. 5 VAUGHAN WILLIAMS: Concerto Grosso

Dec. 12 BARTOK: Concerto for Orchestra

Dec. 19 BEETHOVEN: Octet for Winds, Op. 103

Dec. 26 SAINT-SAENS: Concerto No. 1 in D for Piano & Orchestra

8 pm New York Philharmonic

Dec. 5 Conductor Zubin Mehta welcomes soloist Jessye Norman (mezzo-soprano). Works include Webern's Six Pieces for Orchestra, and Mahler's Ruckert Lieder and Symphony No. 1.

Dec. 12 Morton Gould conducts the 'Philharmonic in a performance that includes two works by Barber; Waltz and Galop from "Souvenirs" and Adagio for Strings, as well as Rachmaninoff's Piano Concerto No. 2 in C, Op. 18, Prokofiev's Suite from "Romeo and Juliet," and Tchaikovsky's Romeo and Juliet, Fantasy-Overture.

Dec. 19 Conductor Zubin Mehta hosts soloists Margaret Marshall (soprano), Florence Quivar (mezzo-soprano), Henry Price (tenor), Benjamin Luxon (baritone) and the New York Choral Artists in a seasonal performance of Handel's Messiah.

Dec. 26 Under the direction of conductor Zubin Mehta, the Philharmonic performs Bernstein's Fanfare in Memory of Andre Kostelanetz, Variations on America by Schuman-Ives, Copland's Lincoln Portrait, Ravel's Daphnis and Chloe Suite No. 2, and Gershwin's Scenes from Porgy and Bess. Aaron Copland is on hand to narrate with soloists Leona Mitchell (soprano), and Donnie Ray Albert (bass-baritone).

10 pm Jazz Album Preview

Showcasing some of the best and latest in jazz. Discs are provided alternately by **RARE EARTH, ASHLAND,** and **COLEMAN ELECTRONICS, MEDFORD.**

10:45 pm Weekend Jazz

2 am Sign-Off

Saturday

7 am Ante Meridian

10 am Dolby Alignment Tone

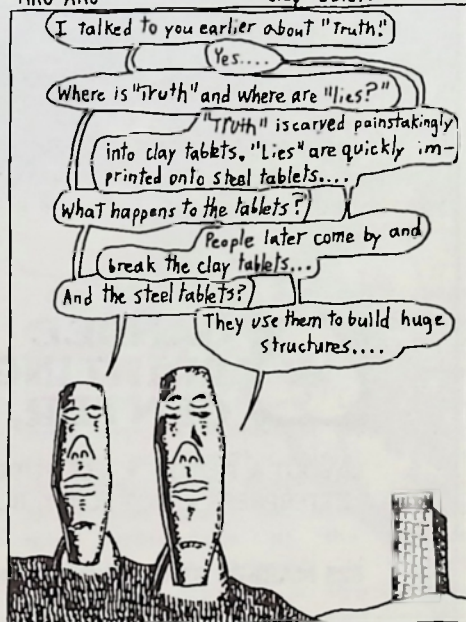
10:01 am Local Interference

10:30 am Backstage with Richard Mohr

A 13-part series which takes listeners behind the scenes of the operatic world. Each week, the noted opera record producer, Richard Mohr, invites two guests to join him for informal chats about opera and occasionally

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drops in on a "live" studio performance.

Dec. 6 This week's guests are Donald Gramm, baritone with the Metropolitan Opera, and soprano Phyllis Curtin, chairman of the Voice Department at Yale University.

Dec. 13 Mohr's guests are Sir Rudolph Bing, former director of the Metropolitan Opera, and Edwin Newman of NBC News.

Dec. 20 Jerome Hines, bass with the Metropolitan Opera, and Speight Jenkins, critic with **The New York Post**, are Richard Mohr's guests.

Dec. 27 Guests this week are pianist Vladimir Horowitz and John Pfeiffer, audio producer for "Live from Lincoln Center."

11 am The Metropolitan Opera returns to KSOR for another season of performances.

Dec. 6 Verdi's "La Traviata" with Fernando Previtali (conductor), Anna Moffo (Violetta), Richard Tucker (Alfredo), and Robert Merrill (Germont).

Dec. 13 Smetana's "The Bartered Bride" (sung in Czech) with Zdenek Chalabala (conductor), Drahomira Tikalova (Marenka), Ivo Zidek (Jenik), Oldrich Kovar (Vasek), and Eduard Haken (Kecal).

Dec. 20 Mozart's "Cosi fan tutte" with Erich Keinsdorf (conductor), Leontyne Price (Fiordiligi), Tatiana Troyanos (Dorabella), Judith Raskin (Despina), George Shirley (Ferrando), Sherrill Milnes (Guglielmo), and Ezio Flagello (Don Alfonso).

Dec. 27 Humperdinck's "Hansel and Gretel" (sung in English) with Mario Bernardi (conductor), Margaret Neville (Gretel), Patricia Kern (Hansel), and Ann Howard (Witch).

2 pm Studs Terkel Almanac

3 pm Communiqué

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3:30 pm Music Hall Debut

A recording new to KSOR's library.

4 pm Siskiyou Music Hall

Dec. 6 MOZART: Litanae Lauretanae in D, K. 195

Dec. 13 JANACEK: Lachian Dances

***Dec. 20** DES PRES: Mass, "L'Homme Arme"

Dec. 27 HARRISON: Symphony on G

6:30 pm All Things Considered

7:30 pm Pickings

Performances by local musicians, playing a variety of music, including jazz, folk and bluegrass.

8 pm The Prairie Home Companion

A live-on-tape broadcast featuring performers on the stage in downtown St. Paul, Minn. The variety show is originated, written and hosted by Garrison Keillor, and features the New The New Prairie Ramblers, and other special guests.

Dec. 6 This week's broadcast from the World Theatre in downtown St. Paul features the New Prairie Ramblers.

Dec. 13 Host Garrison Keillor is joined by The Butch Thompson Trio, song-writer/yodeler Bill Stains, the Minneapolis Brass Ensemble and the Dale Warland Singers.

Dec. 20 Host Garrison Keillor welcomes Scott Alarick, The New Prairie Ramblers and mouth musician Fredrick Neuman.

Dec. 27 Garrison Keillor is joined by Sean Blackburn and Dakota Dave Hull.

10 pm Jazz Alive!

Recorded live wherever jazz is performed in the United States and abroad, this unique weekly series is dedicated to America's own indigenous musical idiom, covering the spectrum of jazz being played today. Hosted by Dr. Billy Taylor.

Dec. 6 This program highlights the 1979 JAZZ ALIVE! New Year's Eve celebration at Washington, D.C.'s Blues Alley. Saxophonists Zoot Sims and Al Cohn and pianist Jimmy Rowles, with help from bassist Major Holley and drummer Mike D'Pasqua, prove that they are masters of small ensemble swing as well as the big band sound. Trumpeter Harry "Sweets" Edison adeptly plays his harmonic wit with open horn or mute. Vocalist/saxophonist Eddie "Cleanhead" Vinson plays and sings in a style drenched in the blues. Pianist Ray Bryant's command of the key board is fluidly demonstrated with backup from bassist Steve Novesel and drummer Walter Bolden.



Dec. 13—Drummer Mel Lewis leads a new orchestra on the old stomping grounds of the legendary Thad Jones/Mel Lewis Orchestra—New York City's Village Vanguard. Lewis' new band features trombonist Bob Brookmeyer as guest soloist. Tenor saxophonist Warne Marsh joins creative forces with bassist Red Mitchell for a duo performance at the Village Vanguard. The virtuosity of Spanish pianist Tete Montoliu is complimented by bassist Dean Johnson and drummer

Ronnie Steen at Parnell's in Seattle, Washington.

Dec. 20—The World Saxophone Quartet unites four of the bright young voices of new music, Hamiet Bluiett, Julius Hemphill, Oliver Lake and David Murray in a performance at New York City's Public Theatre. Trumpeter/percussionist Leo Smith, first place winner in the 1980 **downbeat** International Critic's Polls as talent deserving wider recognition, plays with his ensemble of flutist Dwight Andrews, Bobby Naughton on vibes, bassist Wes Brown, and drummer Pheeroan Ak Laff, also at New York City's Public Theatre. Flutist James Newton and Pianist Anthony Davis create music ranging from stark Monkian landscapes to quiet impressionistic vignettes at the La Jolla Jazz Festival in La Jolla, California.

Dec. 27—This final program of the JAZZ ALIVE! fall lineup pays homage to swing, featuring Benny Goodman leading his octet of Pee Wee Erwin (trumpet), Mickey Gravine (trombone), Bill Ramsey (saxophones), John Pisano (guitar), Don Bunch (piano), Michael Moore (bass) and Frankie Capp (drums). Count Basie is still the tasteful master of musical choice and his orchestra remains a swinging launching pad for his many fine soloists. To climax the evening at the 1979 Playboy Jazz Festival in Hollywood, one of Basie's foremost alumni, vocalist Joe Williams, joins the orchestra.

12 m Weekend Jazz

2 am Sign-off



La Fiesta de la Posada

Take the form of a sacred Christmas cantata, color it with a Latin American beat, and stamp it with the distinctive jazz rhythms of Dave Brubeck, and you've got **La Fiesta de la Posada**, a joyous Mexican Christmas choral pageant, to be heard Christmas day at 4 p.m.

Written by jazz pianist/composer Brubeck and his wife Iola, **La Fiesta de la Posada** ("The Festival of the Inn") is a mixture of traditional Christmas songs, and arias, which re-creates the Mexican holiday custom of winding processions through torch-lit streets by villagers singing and knocking on doors looking "for room at the

Inn." The procession ends at the village square where a nativity scene is presented, and the children break open a pinata.

Brubeck's work includes all the elements of the fiesta—the processional, songs, even the joyful shouts as the pinata is broken and everyone joins in wishing each other a Merry Christmas.

Conductor and pianist Brubeck leads the performance which features a jazz trio, an orchestra of trumpets, guitars, marimbas, violins, percussion and harp—even a complete mariachi band. The four vocal soloists are soprano Susan Chastain, tenor Jack Gunderson, baritone Jack Jaegar,

and bass Phillip Ross. Also heard are the Bethlehem Lutheran Church Choir directed by Richard Sieber, and Edith Norberg's Carollon Choristers.

Describing the work, Brubeck says that it reflects "unshakable religious faith and a deep respect for the shared values of one's own group—family, church, village. It is this sense of sharing in an event which I have tried to capture in the simple retelling of the Christmas story."

Thirteen Clocks

The Thirteen Clocks, a radio adaptation of the James Thurber story presented by National Public Radio, is at once a delightful fairy tale for children, and a marvelously mischievous parody for adults. This one-hour celebration of sound will be aired Christmas night at 9 p.m.

In some ways, **The Thirteen Clocks** is the quintessential fairy tale. The story involves a handsome Prince who rescues a lovely Princess from her wicked uncle, the Cold Duke, despite overwhelming obstacles and a half-dozen or so witches' spells.

But the similarities end there. Woven through this twisted tale are such characters as the Golux, a double-talking and sometimes-visible

character who says "half of what I mean and mean half of what I say"; Hagga, who was rewarded for saving a king's life by being blessed with the gift of having her tears turn to jewels; and the terrible Todal, which smells like a hundred old rooms and looks like a blob of glop.

The production is aided by rich sound effects and by a talented cast, all veterans of stage, radio and television. For example, Jill Eikenberry, who plays the jewel-crying Hagga, plays the leading role in a new Broadway musical, "Onward Victoria." Earl Hammond, who plays the Cold Duke, and Kristoffer Tabori, who plays the Golux, are featured regularly on "CBS Mystery Theater," as is narrator Tom McDermott. And Fred Coffin, who plays the determined Prince, starred in the title role of the new musical "God Bless You, Mr. Rosewater." Also featured are Cecelia Hart as the Princess Saralinda and Michael Tucker playing the role of Hark.



We encourage local authors to submit original prose and poetry for publication in the *GUIDE*. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines; and prose of up to 1500 words. Prose can be fiction, anecdotal, personal experience, etc. Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped self-addressed envelope, should be sent to Vince and Patty Wilcox, c/o KSOR *GUIDE*, 1250 Siskiyou Blvd., Ashland, Ore. Please allow two to four weeks for a reply.

Ingrid Wendt

Ingrid Wendt has published poetry in many magazines including *Calyx*, *Northwest Review*, and *Poetry Northwest*. Her book of poems, *Moving the House* (BOA Editions), was published this year, as was an anthology she co-edited, *In Her Own Image: Women in the Arts* (The Feminist Press). Ingrid Wendt teaches poetry in Eugene's elementary schools.

Fan Letter from the Fourth Grade

"You're big," he says
 he says he didn't know
 that first day of class my poems
 were published, the fact
 I'd written a book. He says,
 "Would you like some candy?" and
 his hand works out of his jeans pocket
 a lavender heart, its edges
 worn down like chalk by who
 knows how many washings: **Hot Stuff,**
Cool Cat, Ask Me, May I, whatever
 words that were anyway only for fun, erased.

9:55 P.M.

Alone in the kitchen, this table
made from a door, cleared of everything
but paper, pencil, plants.

On windowsills other plants
double in darkness,
their breath that in the morning
in the steam of coffee making will porthole
this glass like my daughter's eager nose,

tonight self-effacing as distance
darkness erases like chalk,
like dreams she's tunneling through like a mole,
her father neatly tucked out of town on business.

Pulse of the heater beside me dense
as silence I slip into like water, each depth
insisting the mind is clearer than before.

Small pockets of vision rising
like souffle all the way into morning,
a promise of coffee, my own face
among the opposite plants.

In the Teton National Forest

Porcupines, hungry as Spring
for freshness, young tips of trees
or else it could have been lightning
I said, one snap judgement
of clouds lower
than a squirrel is safe.

But the seedling at home, transplanted from
the base of our friends' own tree
is split at the top like the rest, you said.

And then we found one other trunk
divided not two but three
parallel ways: a quiver
of arrows, rifles
held at attention,
rockets years beyond us.

Richard Schwartz

Richard Schwartz lives in Ashland and teaches at Ashland High School. His story was a prose winner in the 1980 Teachers As Writers Contest sponsored by the Oregon Language Arts Association.

Remembering Carol at the Prom

There was a time once when my kisses landed on her nose, baseballs flew wildly, and enticing smiles floated across the classroom, snatched in midair by the teacher.

Often, on rainy nights before the fire, I remember these times vividly. For me, this is a natural sedative that relieves the aching mind. To sit back remember....

It took me months to find the nerve to ask Carol for a date to the winter prom. Finally, in the cafeteria one early December day, surrounded by odors of greasy chicken and sounds of chaos, fate stepped in and took its course.

I watched her eat. She glanced up. My eyes went down. She watched me eat. I glanced up. Her eyes went down. I ate the dessert. So did she. I looked at her. She looked at me. Trapped in the act, I smiled. So did she. And so it began.

Prom night came a year late, it seemed. Dressed in my rented tuxedo, in which I was described by my then worst nemesis, my sister, as looking like the man on top of the wedding cake, I latched onto my father's car keys, ran out the door, ran back to get Carol's corsage and sped away.

I remember thinking how elegant the night was. The school gym glittered with tinsel decorations. Black iron cooking pots held the red punch. Couples sauntered into the gym under a canopy supported by the backboards.

My classmates were barely recognizable in their splendid attire and cleanliness. All of us boys had slicked down our hair, and our clean-shaven faces wore looks of mild embarrassment. We walked stiff-legged in our starched tuxedos. The girls' hairdos towered on top of their heads. Their gowns, matching their makeup (almost) perfectly, swept softly against the floor, the hemlines picking up a film layer of dust. Perfume, too much of it, mixed with the locker room air.

How wonderful everyone looked, we thought.

Contrary to most weekend nights, we were on our best behavior. Perhaps we feared having to pay for stained tuxedos. Perhaps our cummerbunds cut off our circulation. Probably, our dates, so refined and pretty, made us feel like gentlemen.

Therefore, we danced slower and with more dignity. Like beaus with their dainty debutantes, we whirled around the gym floor in the Camelot atmosphere. Occasionally, the band struck up a rock and roll tune, but even then,

we refrained that night from lifting the girls over our heads or swinging them through our legs.

When the band took an intermission, the girls flew into the "powder room," as we called it that night, like a flock of synchronized geese. There, they reconstructed tumbling hairdos, raised their falling slips, repainted faces smeared with eye shadow and perspiration. Most likely, some discussed defensive plans against their more "ambitious" dates.

During that time, the boys jumped at the opportunity to plan strategies for the after-dance offensive, mock one another with "monkey suit" quips and complain about the too many chaperones, who kept a low-key but skeptical vigil over the proceedings. A few off-color jokes told too hurriedly to make any sense (though we laughed anyway) were told, just as the girls returned in force. We were gentlemen again.

Too quickly, the dance was over. Students headed for after-hours parties, some to the "spot" alongside our frozen lake. Some went home.

Carol and I stood in the now quiet gym perusing its aftermath. All that remained were crushed, forgotten corsages, half-filled Dixie cups and soiled linen on the tables. A few forlorn members of the student council, who, in a fit of madness had volunteered for cleanup committee, worked feverishly as their disgruntled dates exhaustedly waited. We laughed at the desperation of those who cleaned but savored this quiet moment of the whirlwind night.

It was terribly cold outside, and as Carol and I rode through the winter darkness for the warmth of a restaurant, we talked. As I recall, our conversation went something like this:

"Are you going to college next year?" Carol asked me.

"Sure, I am," I responded.

"What are you going to be?"

Confidently, I said, "I figure I'll either be Secretary General of the United Nations or go into my father's business."

"Oh! That's very impressive. What does your father do?"

"He's in shoes. Casuals mostly, though he deals with patent leather on occasion. What do you want to be?" I inquired.

"Oh, I think I'll model or help eliminate world starvation."

"You'd make a good model," I said, smiling.

"Naw. My mother, she says my nose is too pointed."

"I think you have a wonderful nose."

"Gee, thanks, Hey. You think the Beatles will break up?"

"Heck no. They're making too much money. I bet they're millionaires."

"They are? Boy, I love John Lennon. He's really cute."

"Heck. I don't think he's so hot."

"Well, you're not a girl, Is this your car?"

"No....I mean, yeah.....I mean I kind of share it with my father. It's my turn to have it tonight....I guess it's really his."

"I like it."

We ate dinner, just the two of us, and then the inevitable time came to take Carol home, where with some help from the gods, I would be allowed a goodnight kiss.

My thoughts on how to succeed in my desire rampaged across the wind-

shield, and I clutched the steering wheel with my white knuckles. My mind was a mass of blurred thoughts as I drove the final block and into her driveway.

The walk to the door along the shoveled path seemed like miles. I perished in the below zero temperature. My tongue felt like sandpaper, and my mouth, dry as Death Valley.

"Well," Carol said at the door. "Thank you for a great time."

"Me, too. I hope I didn't embarrass you too much at the restaurant."

"Oh. That's okay. I forget my money at home a lot, too. Good thing I had some in my purse though."

"Yeah, well. I'll pay you back on Monday."

"Goodnight, Richard." She opened the door.

"Goodnight....Say did you study for the chemistry exam?"

I was desperate.

"What! Oh, no! I forgot about it. Want to study together?"

"Sure! I mean, that would be fine."

And then Carol kissed me. She kissed me.

She kissed me.

I melted in the winter night.



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Arts Events in December

December arts events were not available as of the time the **GUIDE** went to press. For information about art events in this region, contact the Arts Council of Southern Oregon at 488-ARTS, or drop by the Arts Office at 349 East Main, Apt. 5 in Ashland from 10 a.m. to 5 p.m. daily. the Calendar of Arts is a regular feature on KSOR, heard daily during **Ante Meridian**, and **KSOR news** at noon.

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